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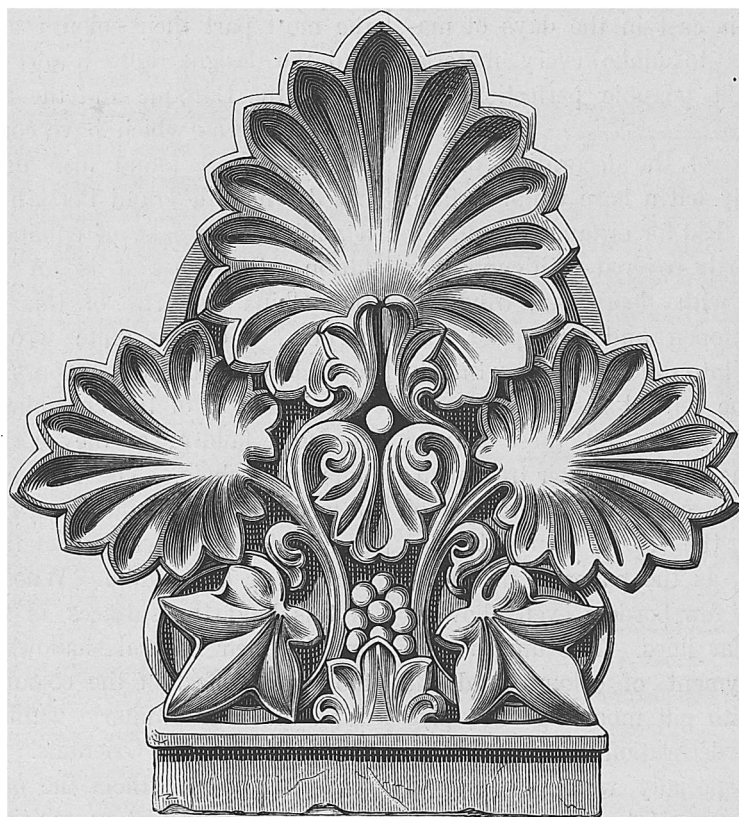
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of all styles from all people and times, and experimented with them in the hope of stumbling accidentally on what was right and good. Enlightened by experience, purchasers now see that a paper which may be charming by its richness and play of colour in a small piece, is frequently of no effect when repeated on a wall, and content themselves with ordering a coloured paper in accordance with their wish and price, and leave everything else to the intelligence of the decorator. If he, as I may judge from my own experience, is capable of making a rapid sketch and correct estimate, the necessary confidence will be placed in him and all preference given to him over all others who sooner or later, while the work is going will be stupidly trying how to improve it.

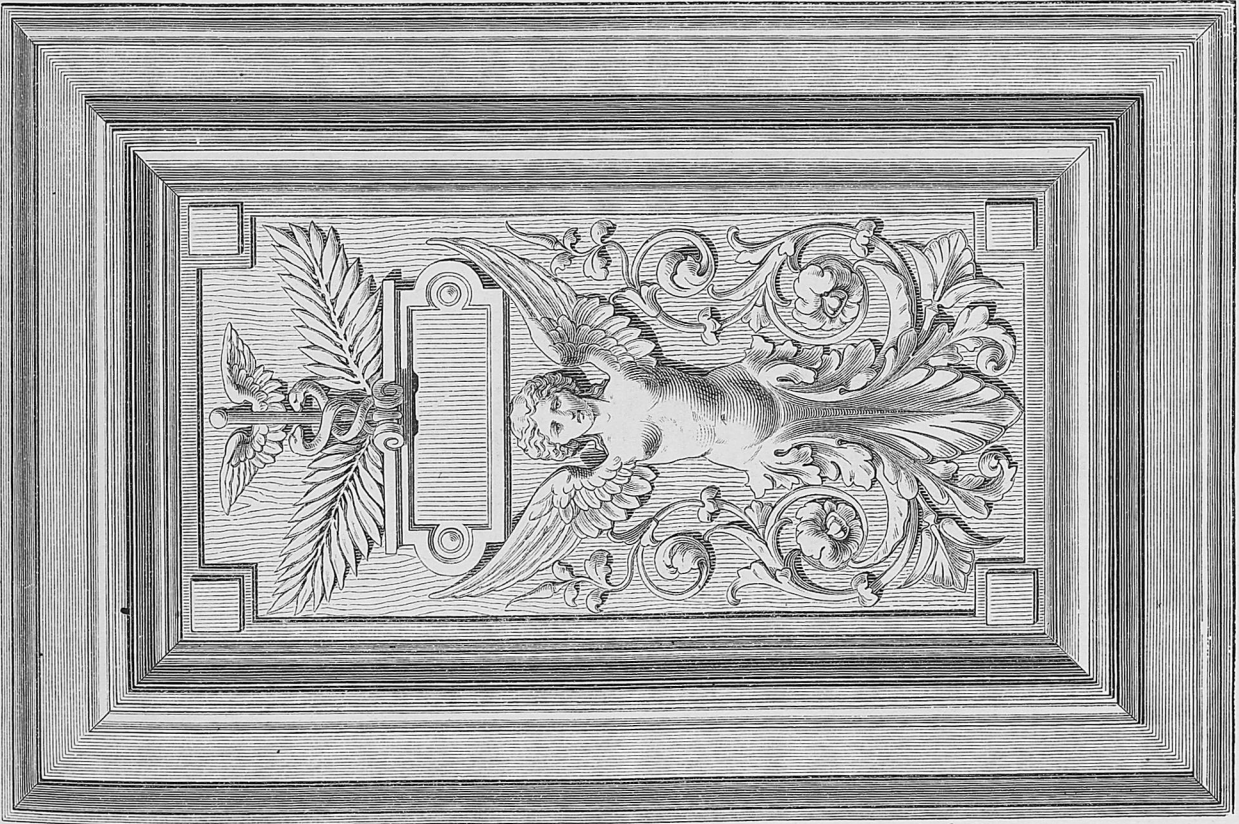
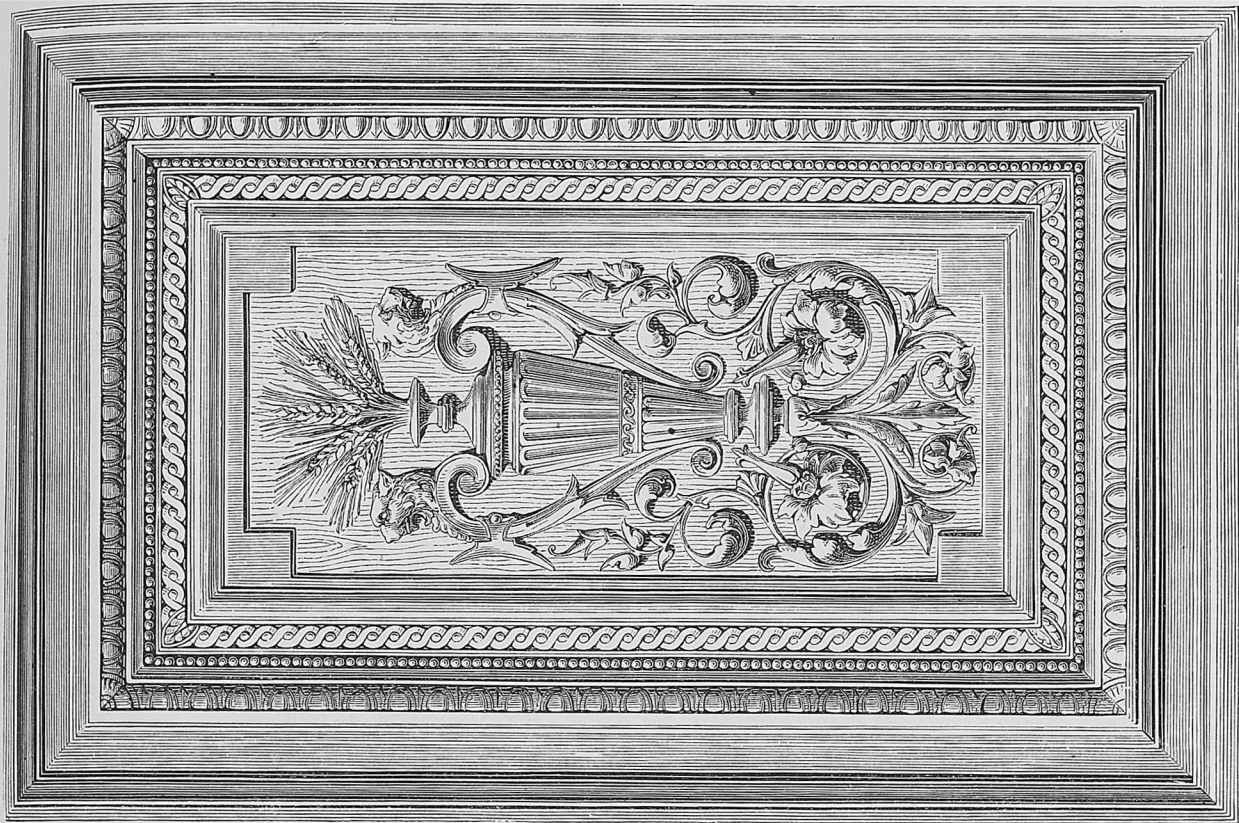
Nothing less than a school of art can produce decorators of this calibre, and how great the need there

is of this may be proved by the assistance of Architects in large cities, where they have to give advice in matters which had formerly independent craftsmen of their own province, in all artistic questions. And even their assistance is generally insufficient, for they have often not acquaintance enough with, nor interest in, the mercantile basis and manufacture. Let us but raise our paper-hangers by special instruction to a higher degree in the artistic scale, and their success will soon demonstrate that it is just these decorators who will have the most beneficial interest in the extension of the whole realm of the productions of Art-industry; for the buying public, for their own ease and from their own want of time have the greatest need of these middle-men to advise them as to their artistic and technical domestic furniture, and but seldom meet with them.

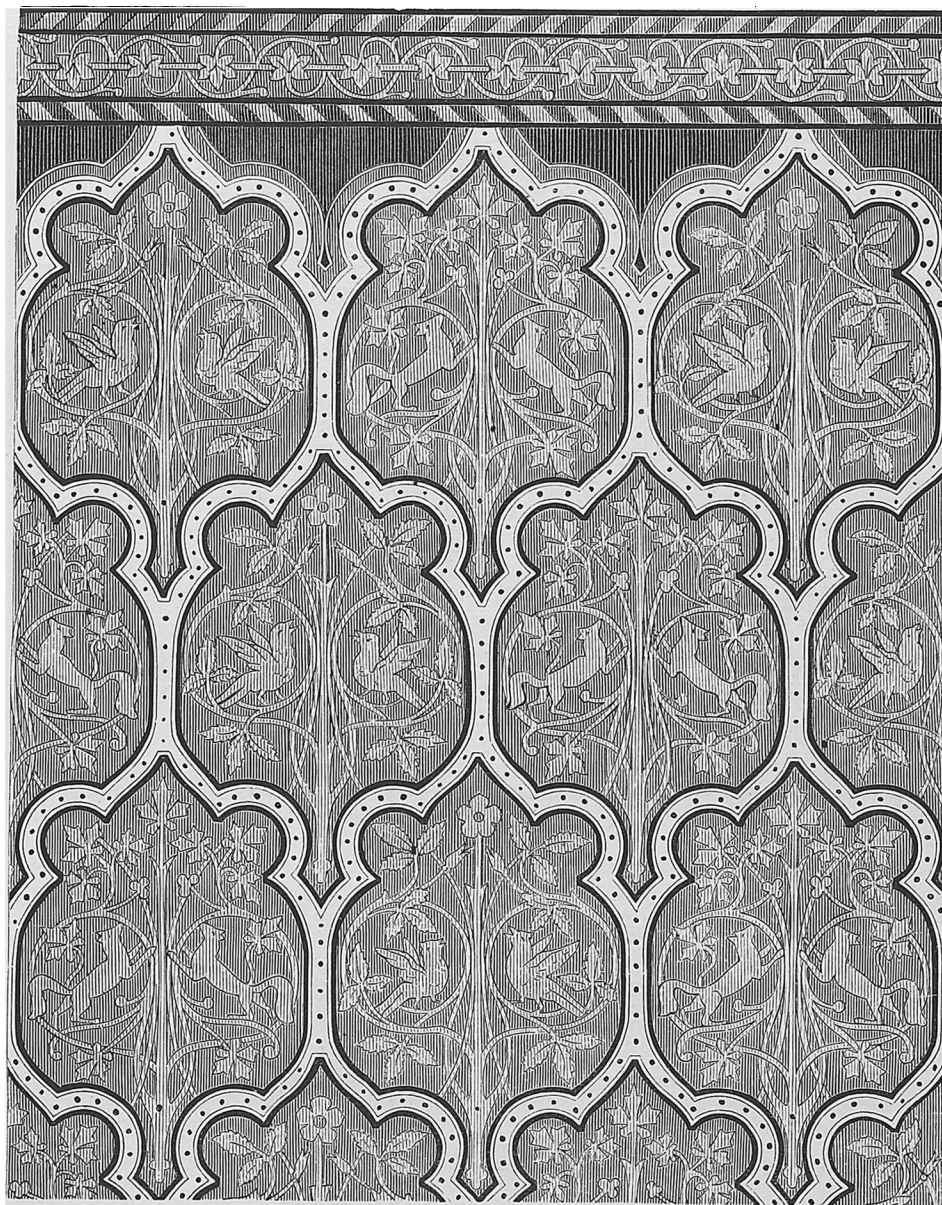
SPECIMENS OF ORNAMENTATION.



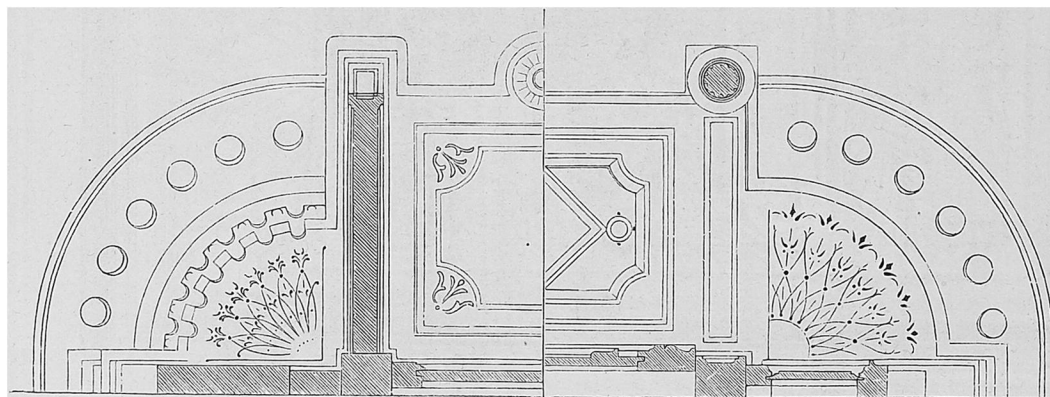
Nº 1. Acroterial Termination for a Fountain, from the design of Mr. A. Jungermann in Berlin, executed in terra cotta by Mr. March in Charlottenburg, Berlin.



Nos 2 and 3. Carved Panel Ornaments by Mr. F. Kiefhaber in Magdeburg.



Nº 4.

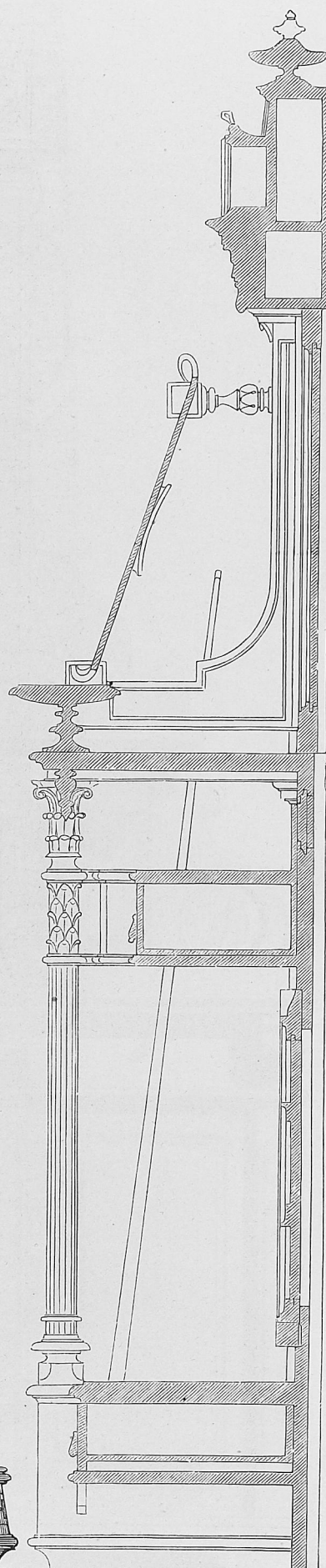


Nº 5.

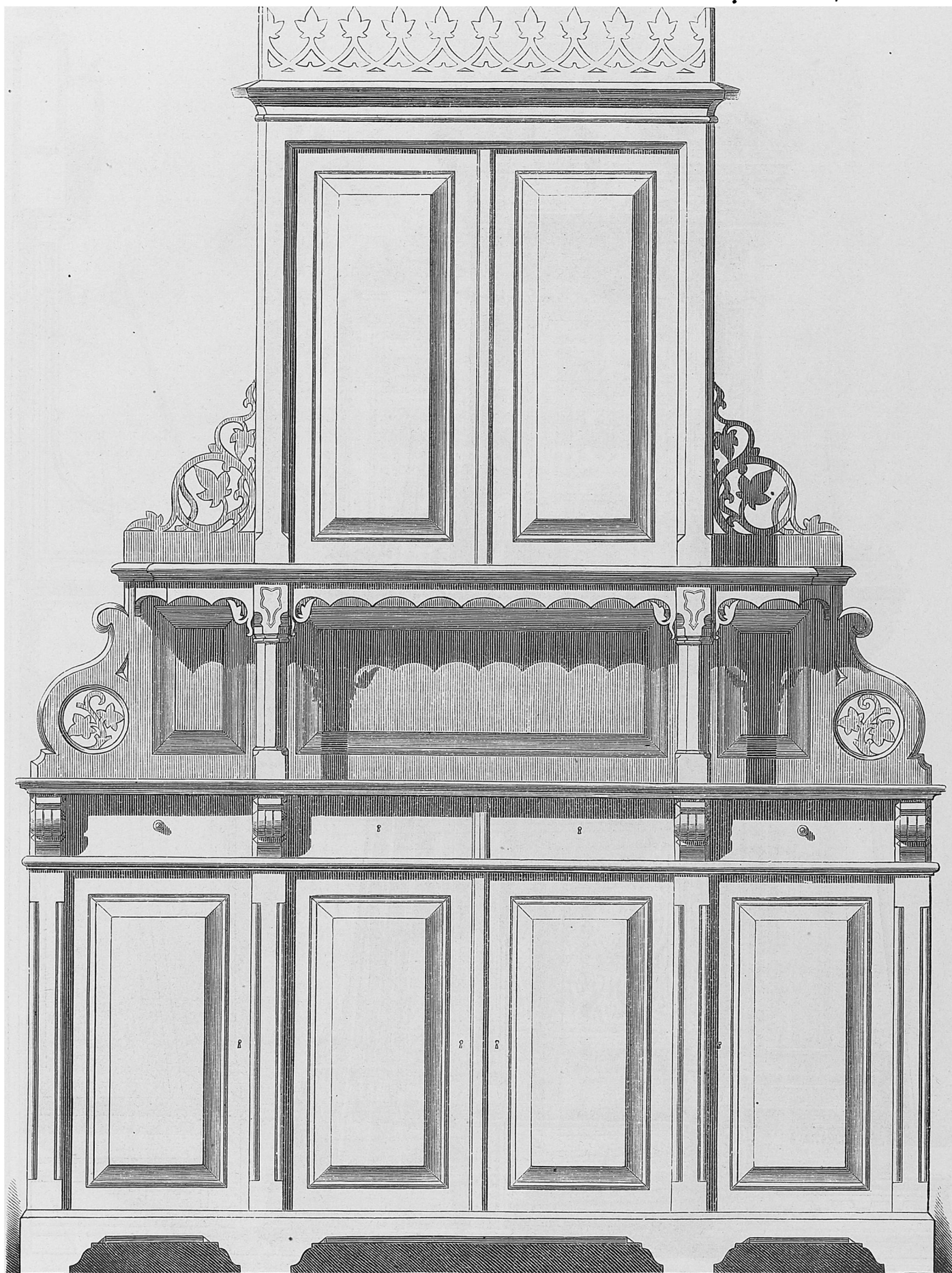
Nº 4. Design for Tapestry and Silk Fabrics by Mr. Th. Peters in Hildesheim.
 Nos. 5—7. Billiard Cue Stand in Stained Pear and Buhl Work, from the design of Prof. W. Wollanek by Mr. F. J. Zizula in Vienna.
 Details Nos 1 and 2 of Supplement.



N° 6.

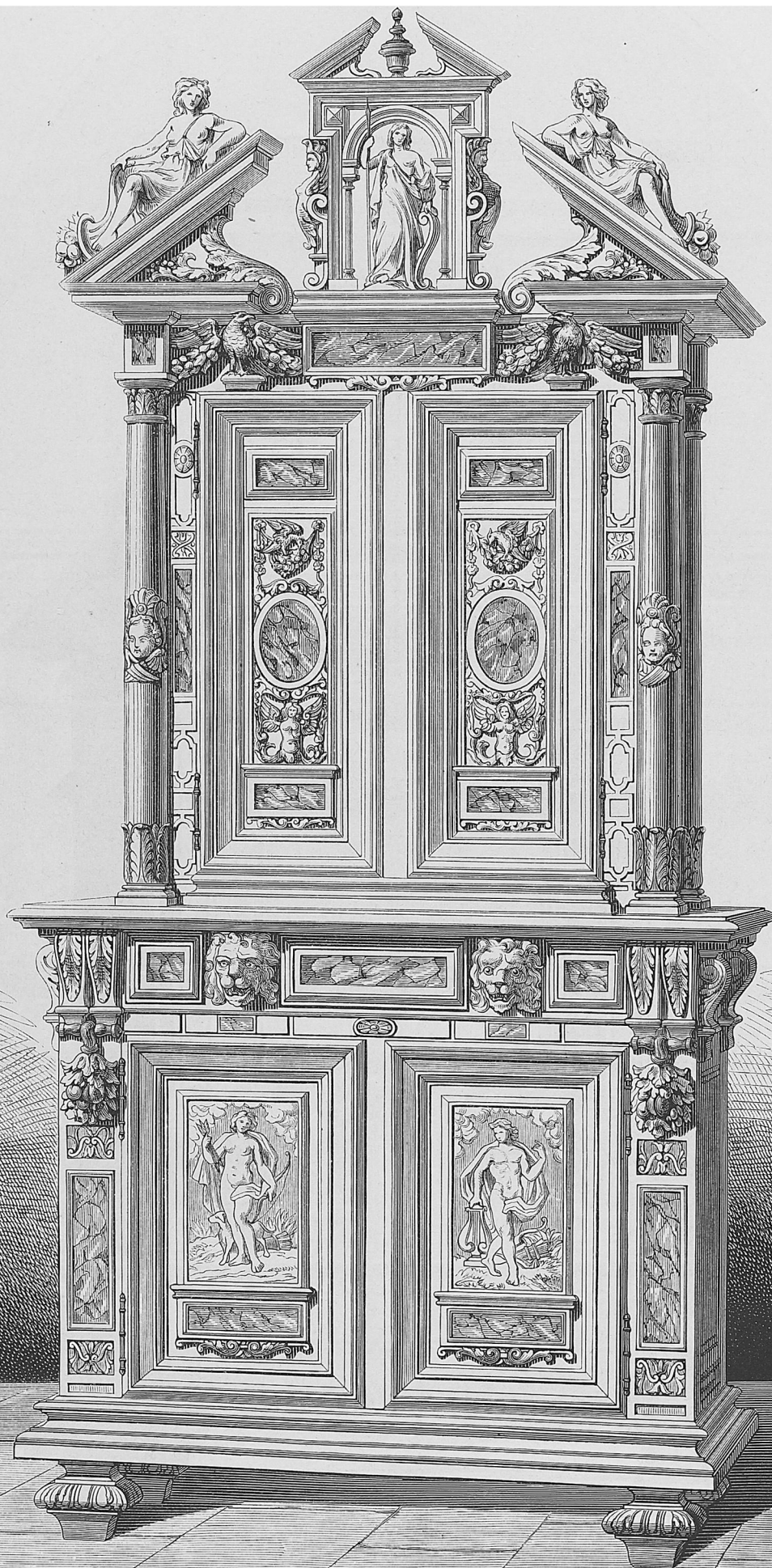


N° 7.

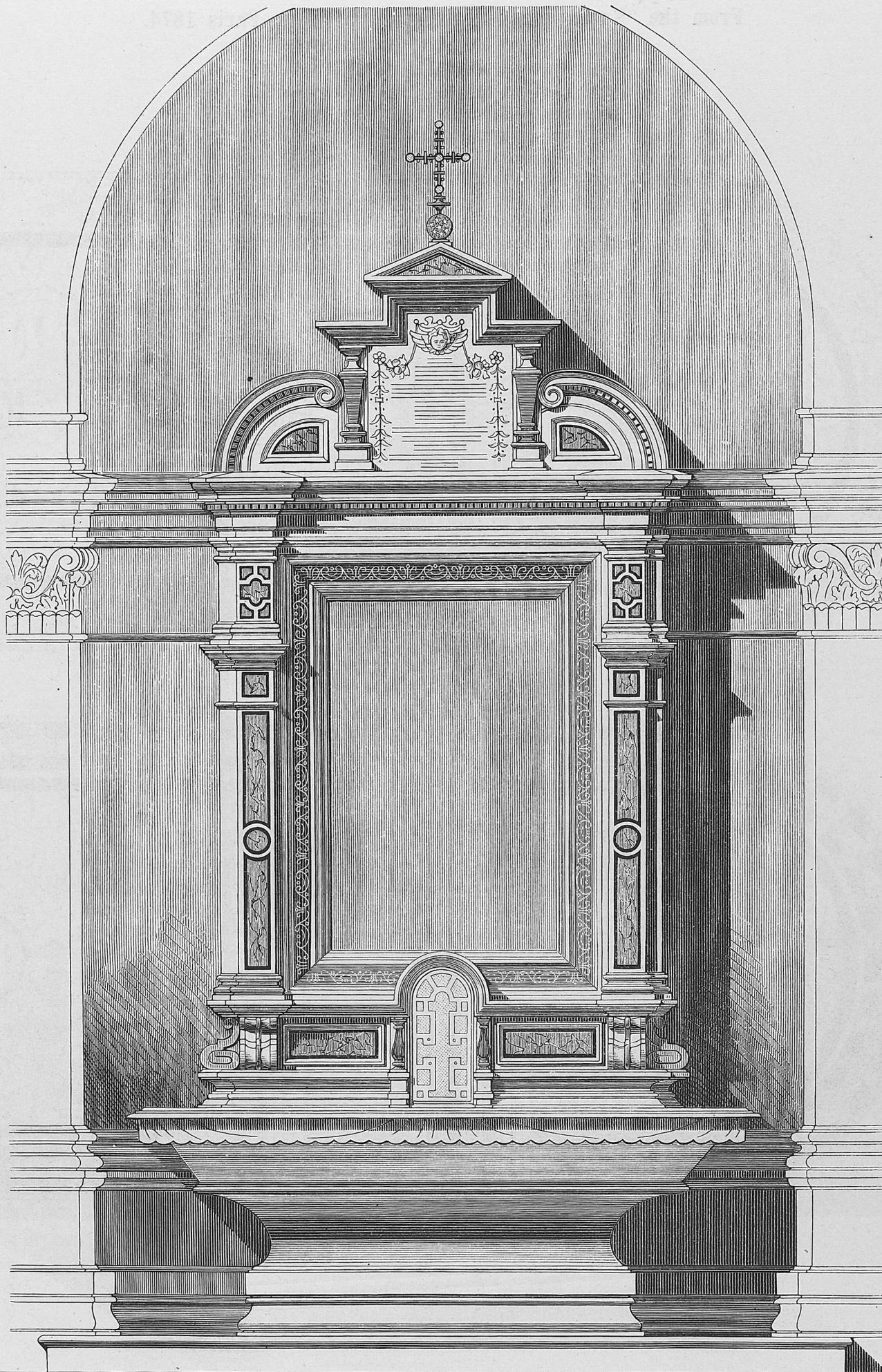


Nº 8. Buffet, $\frac{1}{10}$ full size, from the design of Prof. Baumeister by Messrs. Himmelheber Brothers in Karlsruhe.
Side Elevation and Section, $\frac{1}{3}$ full size, Nos 3 and 4 of Supplement.

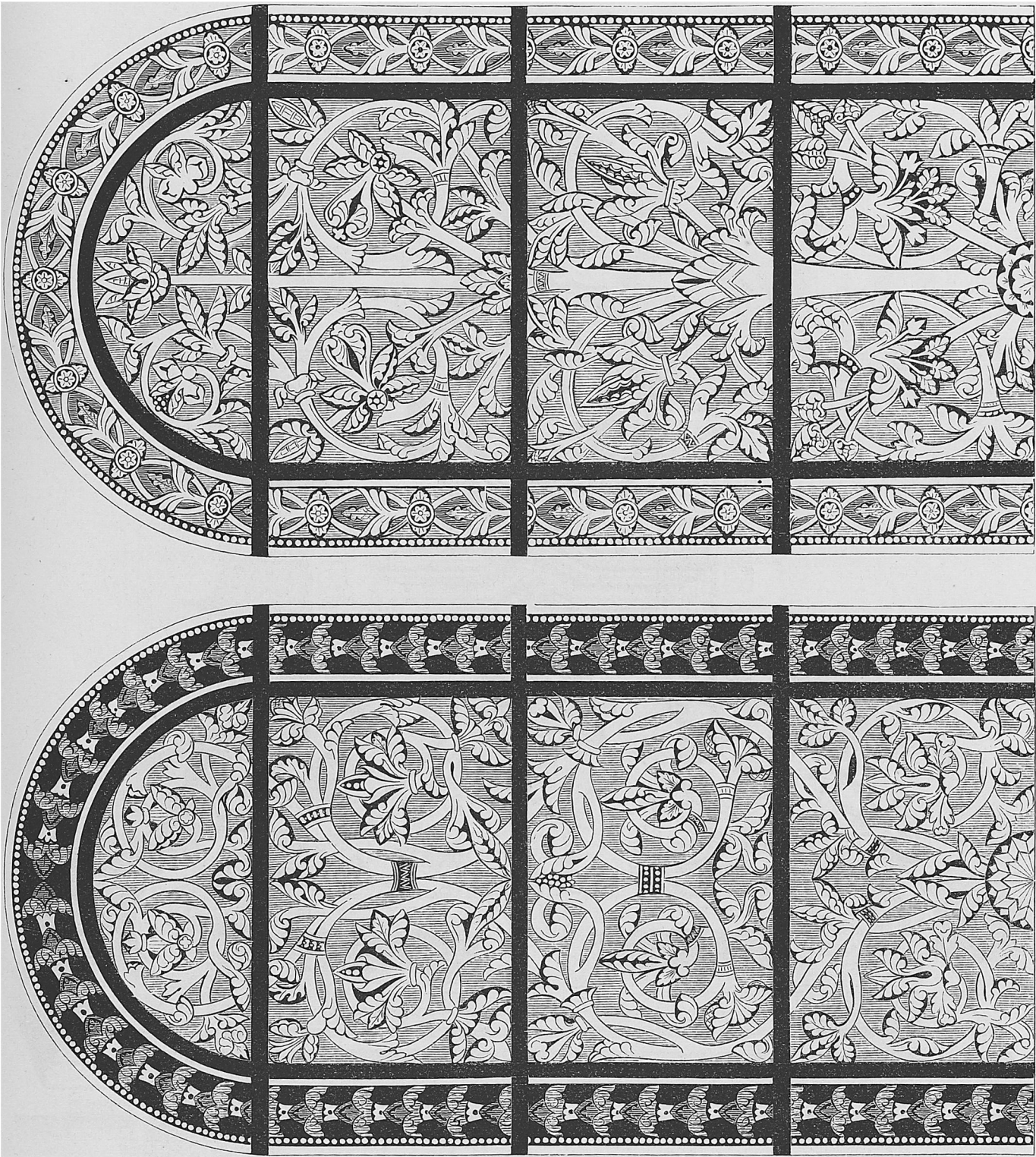
From the "Exposition de l'Union centrale" in Paris 1874.



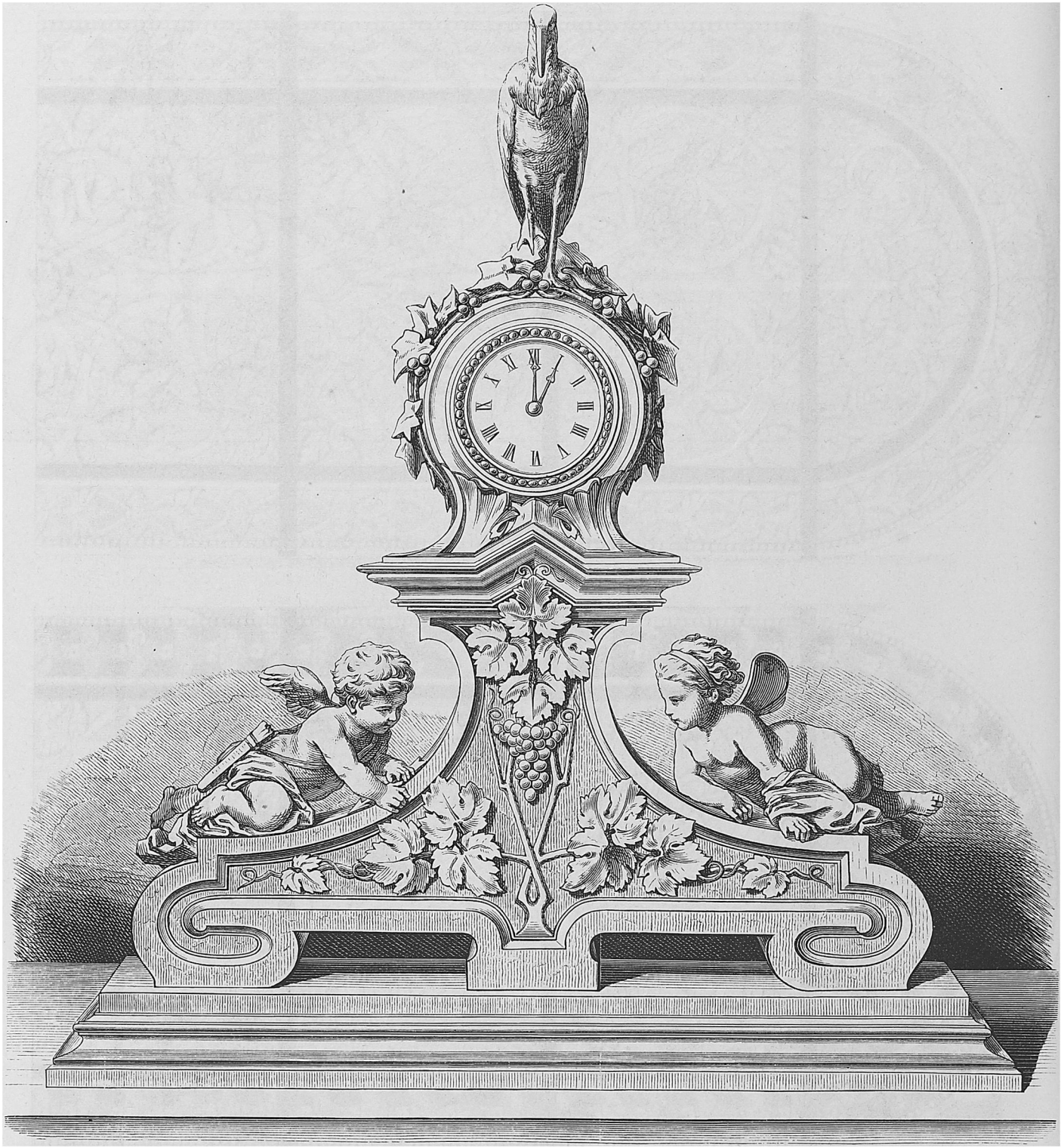
N° 9. Renaissance Cabinet with Inlaid Marble, from an ancient specimen reproduced by Mr. Mazaroz-Ribalier in Paris.
The Workshop. 1876.



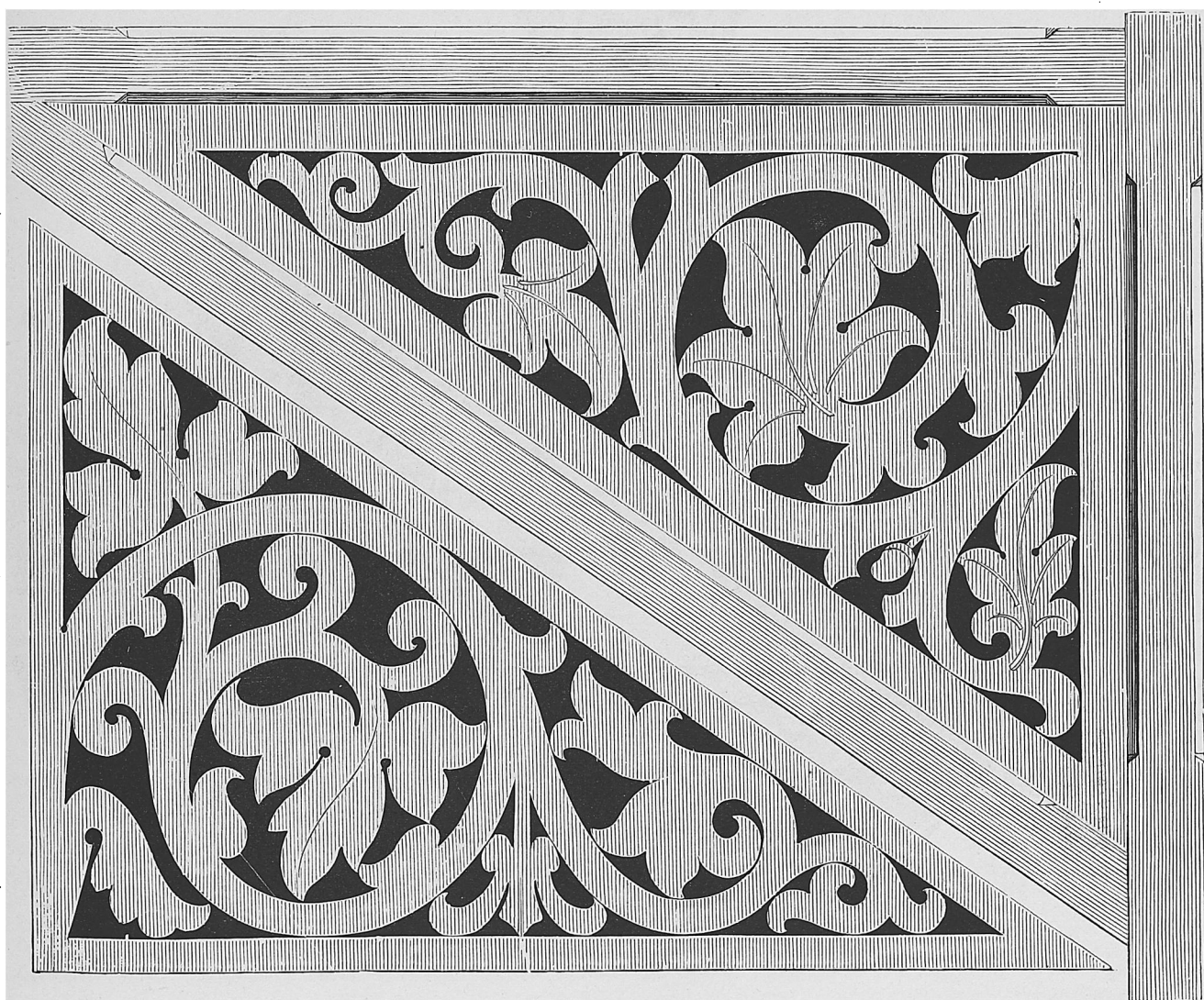
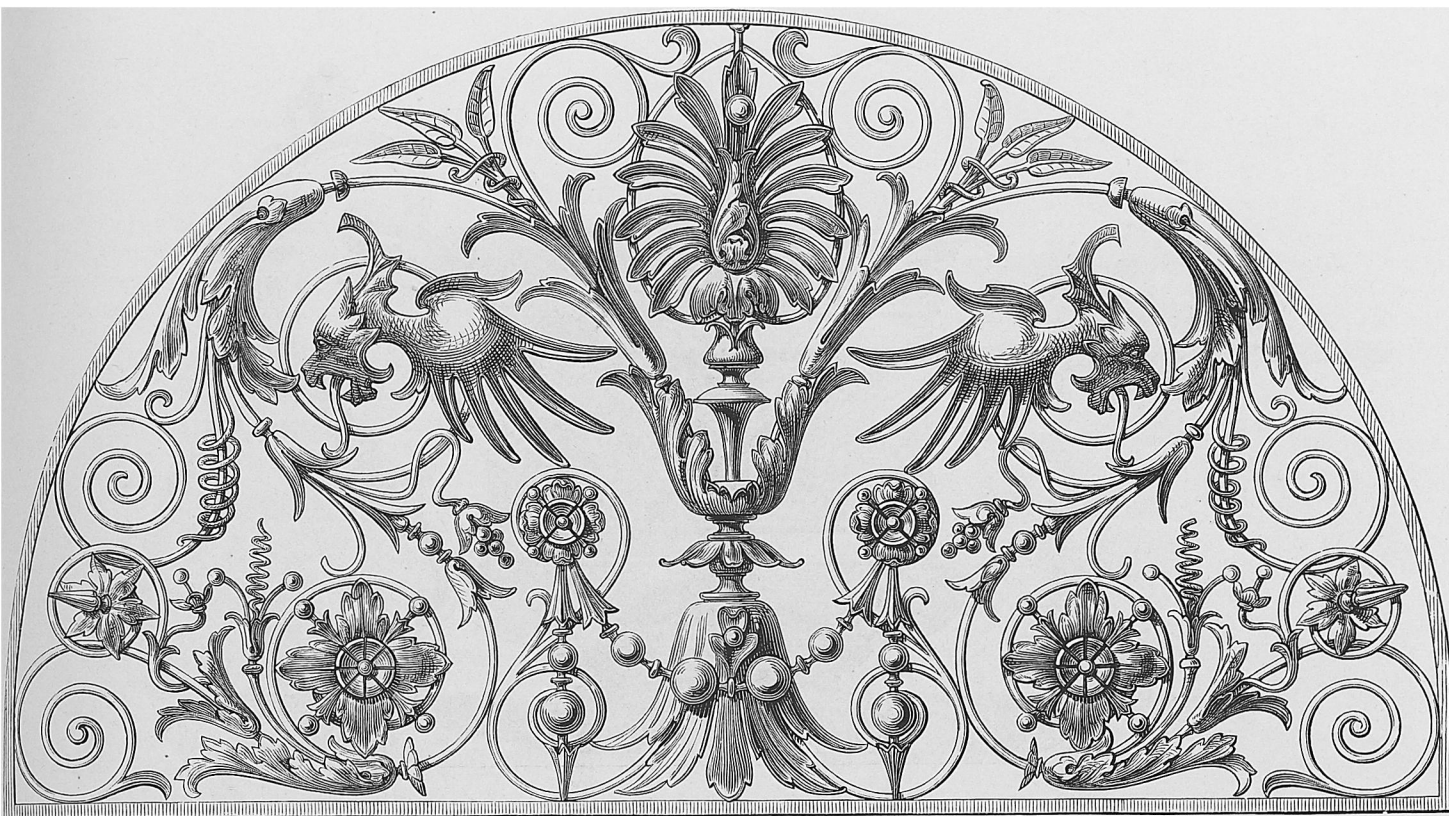
Nº 10. Altar in White and Red Marble with rich Gilding for the new Church of P. P. Mechitarists in Vienna, designed by Mr. Camillo Sitte, Archt.



Nos 11 and 12. Patterns for Stained Glass Windows, designed and manufactured in the Innsbruck Stained Glass Work.



N° 13. Marble Clock, designed by Mr. O. Gradler in Berlin.



Nº 14. Wrought Iron Grille from the design of Mr. Fingerlin, Archt. by Mr. Ed. Puls in Berlin.
Nos 15 and 16. Ornaments for Perforated Wood, designed by Mr. Posselt in Hörter,



Nos 17 and 18. Breakfast Cup in Oxydised Silver, designed in the style of the Renaissance and manufactured by Mr. H. Villain in Paris.



Nos 19—27. Châtelaine, Bracelets and Motives for Lockets and Watches in Enamel Painting, designed and executed by Mr. P. P. Soyer in Paris.